

Colby Library Quarterly



May 1954

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Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors (particularly in Edwin Arlington Robinson) and in Maine history, and in those books and authors from outside of Maine (Henry James and Thomas Hardy, for example) who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.





VERNON LEE

From a photograph of a pencil sketch by John Singer Sargent. The original sketch is inscribed by the artist "To Miss Anstruther Thomson. Aug. 1889". Clementina Anstruther-Thomson (1857-1921), the author of *Art and Man* (London, 1924), was for many years Vernon Lee's closest friend.

Colby Library Quarterly

Series III

May 1954

No. 14

"A MOST EXQUISITELY BEAUTIFUL PLAY" THAT FAILED TO REACH THE STAGE

By ALICE PATTEE COMPARETTI

WHEN Professor Alfred K. Chapman addressed the Colby Library Associates on the centenary of Thomas Bird Mosher, he spoke of Mosher's pioneering habit of introducing to American purchasers of "the Mosher books" the works of little-known European authors, with or without their permission. In this way Vernon Lee's *Ariadne in Mantua*, first published by B. H. Blackwell at Oxford in 1903, came to be published by Mosher in Portland, Maine, in 1906. (A second Mosher edition appeared in 1912.)

This was the little play about which Edith Wharton once wrote Vernon Lee: "It is exquisite. . . . Certainly the idea is dramatic. . . . No one has your gift of suggesting in a few touches an Italian landscape or picture, and the little stage directions at the head of each act are . . . beautiful. . . ." (For the full text of Mrs. Wharton's letter, see Professor Hilda M. Fife's article, COLBY LIBRARY QUARTERLY, February 1953, page 141.)

This comment on Vernon Lee's "gift" had been anticipated, years before, by Henry James. In 1890 he wrote to Vernon Lee: "I always taste, deeply, in all your work, the redolence of the unspeakable Italy, to whose infinite atmosphere you perform the valuable function of conductor or condenser."¹

¹ For the full text of Henry James's letter, see "Henry James and his Tiger-Cat" by Carl J. Weber, *PMLA* (68: 679), September 1953.

Other Americans, too, responded to the attractions of Vernon Lee's *Ariadne in Mantua*. In March, 1907, Sarah Orne Jewett wrote to Miss Paget (i.e., Vernon Lee), referring to "the most dear copy of it"—the play—"the one with the Italian paper to its cover,"² and in July, 1908, she wrote to Miss Paget again, mentioning "Miss McCracken, a magazine writer of talent, . . . and Miss Julia Marlowe the [Shakespearean] player," and informing her that "they both loved the *Ariadne in Mantua*."³

And well they might, for the play is "exquisite" as Edith Wharton said. The idea is dramatic, the little stage directions are beautiful, and throughout the play we feel vividly Vernon Lee's remarkable power of suggesting Italian landscape.

The plot of the play is constructed in reminiscence of the old Greek legend of Ariadne, daughter of Minos, who liberated her lover Theseus from the labyrinth and was deserted by him when their ship touched at the island of Naxos.

Characters and setting are changed: Theseus becomes Ferdinand, Duke of Mantua; Ariadne becomes Magdalen, disguised as Diego; Hippolyta, queen of the Amazons and wife of Theseus, becomes Hippolyta the affianced bride of Ferdinand. The action takes place in sixteenth-century Italy, in the palace of Mantua, shortly before the expedition to Cyprus under Othello.

The first act relates the seemingly incurable malady of Ferdinand, returned to Mantua after many years' captivity by the Turks. His moodiness is marked by loss of memory and by abhorrence of all women, particularly Hippolyta. His uncle the Cardinal has sent abroad for a musician, a singer, who may charm Ferdinand from his sickness. The Cardinal understands that the singer, Diego, a young courtier recommended by his Venetian correspondent, is

² COLBY LIBRARY QUARTERLY, August 1952, pages 111-112.

³ *Ibid.*, page 113.

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a woman, disguised, but the Cardinal does not know *who* she is. Her identity makes the plot of the play. It is a very interesting, very moving, very beautiful play. And even though the author apparently thought of her work as closet-drama, we know (from the files of Vernon Lee's correspondence now in the Colby College Library) that at least one actress saw in *Ariadne* the possibility of an attractive rôle.

It has, probably, not been previously known that in 1907 the actress Lillah McCarthy (then Mrs. Granville Barker, now Lady Keeble) actually approached Vernon Lee with a view to putting *Ariadne in Mantua* onto the London stage. We have two of Mrs. Granville Barker's letters on this subject, and Vernon Lee's answer to the second. The London actress opened the correspondence a few months after Julia Marlowe had made the summer visit to Europe about which Miss Jewett had written to Vernon Lee:

3, CLEMENT'S INN

[London] W. C.

Sept 26. 1907.

Dear Miss Lee,

Miss Ethel Smyth⁴ very kindly lent me her copy of your play *Ariadne in Mantua* to read. I tried to buy a copy from the publishers but could not get one. Can you please let me have a copy or tell me where I can get one, and would you mind if I try to get it produced, for I think it is a most exquisitely beautiful play, and am all impatient to play it.

Sincerely yours

LILLAH GRANVILLE BARKER

Her second letter is dated nearly seven months later:

3, CLEMENT'S INN

[London] W. C.

12 April 1908.

Dear Miss Paget⁵

I enclose a copy of *Ariadne in Mantua* 'cut' for acting purposes. I

⁴ Vernon Lee dedicated *Ariadne in Mantua* "TO ETHEL SMYTH, THANKING, AND BEGGING, HER FOR MUSIC."

⁵ It is worth noting that the first letter was addressed to "Miss Lee," this one to "Miss Paget." In the interim Lillah McCarthy had apparently learned that Vernon Lee was a pen name, Violet Paget the real name.

am afraid it will be necessary for you to re-write the little play within the play for, as it stands, there is not enough 'bite' in it to get through the audience on the stage to the audience in the Theatre. If you could write a little play in real dramatic form, as a poignant expression of Magdalen's emotion in the bitterness of her situation, there would be a real climax to the play. As it stands, the play grows up to the end of the fourth act and then drops. I should be glad if you would let me know as soon as possible if you will do this.

Miss Anstruther-Thomson⁶ tells me that you would not be able to come over for the production. Will you therefore write me a letter agreeing to my producing it for two matinée performances and, as the play must be produced by subscription to cover the cost, (which will amount to £350) without fee to yourself?

The play must of course be licensed by the Lord Chamberlain for performance. You may have done this? Will you let me know?

As to the music and the songs with which each act closes, I am not a professional nor a trained singer and probably should be unequal to any music of a complicated character, and the music of the songs should be simple and each song should be more powerful and appealing than the last. Will you let me have, when you write, the music of the various lyrics selected and also your views on this subject. I suppose there is a song of the 'Lament of Ariadne on Naxos' (at the end of Act I).⁷

I hope that Mr Charles Ricketts⁸ will design the scenery and the costumes and I shall of course engage the best available cast, but I can take no steps until I have heard from you.

Yours sincerely

LILLAH MCCARTHY⁹

[P. S.:]

I have just read the play through aloud to time it and find that it will occupy only an hour and a half in the playing. This makes it

⁶ Clementina Anstruther-Thomson (1857-1921), author and friend of Vernon Lee. For her volume of essays, *Art and Man* (London, 1924), Vernon Lee wrote an introduction.

⁷ Regarding this "song of the *Lament*" see the "Note" by Ermanno F. Comparetti, page 226 below.

⁸ Nearly twenty years before the date of this letter, Charles Ricketts (1866-1931) had been a book-designer, employed by Osgood, McIlvaine & Co. to design (among other volumes) Thomas Hardy's *Tess*. Later, he took to designing books for publication by his own Vale Press, and later still he turned to theatrical design. In 1914 he was associated with Lillah McCarthy's husband, Granville Barker, in the production of Hardy's *Dynasts*, for which he designed a lithograph to illustrate the "Immanent Will" of this drama. A signed copy of this lithograph now hangs in the Colby Library, a close neighbor of the Vernon Lee correspondence here quoted. (The information in this note has been supplied me by the editor of this quarterly.)

⁹ This signature is the only part of this letter written in Lillah McCarthy's own hand. A secretary, presumably Magdalen Ponsonby (see footnote 10), wrote the letter; she signed it. The first letter, however, written in September 1907, is entirely in Lillah McCarthy's handwriting.

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impossible for production by itself and I should like, if you will consider it, to cut the fourth act altogether, and in this way reduce the play to such a length as will make it possible to produce with it another play in regular three act form.

L. G. B.

To these several requests Vernon Lee replied at once, writing from her Italian villa in Florence:

IL PALMERINO
SAN GERVASIO
FLORENCE

April 15. 1908

Dear Mrs Granville Barker,

Your very kind letter and the annotated copy of *Ariadne* have just arrived. Miss Ponsonby¹⁰ will, by this time, have communicated to you a letter which crossed it, and which will have made clear my utter inability to entertain any of your suggestions.

There is therefore nothing more to be said about a performance of *Ariadne*. But I should like to assure you that, even more than my own disappointment, I feel the bitterness of having however unconsciously contributed to your wasting so much time and good will.

I have never believed much in the possibility of performing *Ariadne* (I called it on the title page not a play but a *romance in five acts*); and knowing that I would never consent to altering a word of it, I have never made an attempt to get it performed: it was intended for reading, not for the stage. All this I should have told you many months ago had you consulted me about your plans. But of these I have heard only once from you in the form of a mere request for permission to act my little work; since then I have heard only vague and contradictory reports from third persons; and it was only the day before yesterday that a letter from Miss A[nstruther-] T[homson] gave me the slightest intimation of your wishing to act not *Ariadne* but an adaptation thereof. Things having happened in this way, there is nothing left for me but to hope that your disappointment in this matter may have been less than mine; and to thank you very warmly for the honour and benefit of which I am, alas, quite unable to take advantage.

In great haste, I am, dear Mrs G[ranville] B[arker],

Yours truly,

[VERNON LEE]

¹⁰ From 1906 until her death about 1925, Miss Magdalen Ponsonby was a close friend of Lillah McCarthy. Her mother, The Hon. Lady Ponsonby, and her father, Sir Henry Ponsonby, were intimate friends of Queen Victoria. Lillah McCarthy often visited Miss Ponsonby at her London home, and Violet Paget—apparently informed of this fact—seems to have communicated with the actress through her friend. I am indebted to my colleague, Mr. William M. Milton, for this information.

The autograph of this letter in the Colby Library is unsigned. It was Vernon Lee's rough draft, much scratched and revised, but she labeled it "Exact copy." Her reaction to Lillah McCarthy's two suggestions—that she rewrite the play within the play and cut out the fourth act altogether—seems a natural one. The fifth act, which contains the play within the play, accomplishes the author's purpose. The stage-directions and the speeches are finely turned, beautiful prose. This fifth act is exactly what Vernon Lee wished it to be. As for the proposal to omit the fourth act altogether, this was to ask the author to cut the very act where the conflict, which is the theme of the play, is given dramatic personification! It is therefore not surprising that Vernon Lee responded as she did.

As a result of her reply to Lillah McCarthy's proposals, the project was dropped, and so far as I know, *Ariadne* has never been given on the English stage. I have heard that it *was* given, in Florence, in one of the later years of Miss Paget's life; but I have been unable to verify this, or to learn whether the play was given in English or in Italian, or whether Miss Paget attended the performance. Doubtless she did, and I like to imagine her gratification.



A NOTE ON THE ORIGIN OF *ARIADNE IN MANTUA*

By ERMANNO F. COMPARETTI

IN trying to locate the source of her *Ariadne* among her impressions of Mantua, Vernon Lee, looking into her "mind one day, found that a certain song of the early seventeenth century . . . had entered that Palace of Mantua, and was, in some manner not easy to define, the musical shape of what must have happened there. And that," she says, "was the story I have set forth in the . . . little

Drama." The song she refers to was an air, *Amarilli*, by Caccini, printed in an anthology by Parisotti and placed just next to Monteverdi's *Lamento d'Arianna*. Perhaps, as she says, it is not easy to define exactly the manner of this transposition of musical shape to literary narrative, but if one understands something of Mantua and of Mantuan music in the period which haunts Vernon Lee's fancy, the insistence of her "half-lapsed recollection" coupled with the vitality of her labor over the air by Caccini (she refers to working "over and over the piece and its French translation") makes the ultimate literary inspiration and her explanation of it very logical.

The time of the play *Ariadne in Mantua* (late sixteenth century) was also a period of new and momentous musical achievement in Italy, particularly Northern Italy. A surprising share of this activity was centered in Mantua at the brilliant court of the Gonzagas. Duke Vincenzo, in an artistic rivalry with such eminent houses as the Medici in Florence and the Este in Ferrara, to both of which he was related, was zealous in attracting the best artists, poets and musicians to Mantua. In 1590 he appointed as "singer and player of the viola" one of the most talented young musicians, Claudio Monteverdi. Within a few years the brilliant achievements of this composer brought international recognition to Mantua as a foremost center of musical activity. As early as 1592 Monteverdi published a set of madrigals, the texts of eight of which were selected from Giambattista Guarini's *Pastor Fido*, a pastoral drama. This is of special significance. As the name *pastorale* suggests, the subjects in these dramas dealt with natural scenes, with shepherds and sylvan deities, with fields and forests. Since they could be easily set to music because of their lyric content, brevity and language "flowery and sweet . . . so that it has melody in its every part," *pastorale* were the highly important predecessors of the *dramma in musica* or opera, the form in which Monteverdi won the greatest renown.

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In 1600 Duke Vincenzo visited Florence to represent the Gonzagas at the marriage of Henry IV of France to Maria de Medici. It was here that he first became aware of the new and revolutionary Florentine *dramma in musica*. At least two of these, the earliest of operas, were performed as part of the elaborate festivities of the occasion. Though it is not certain that Monteverdi accompanied the Duke on this visit, there is some evidence that he did. In either case he was well informed on the new developments in Florence although not immediately interested. Communications between the two cities were close; many Florentine artists and composers, including Giulio Caccini, had performed in Mantua. Since Caccini was perhaps the strongest exponent of the new expressive style of singing, his songs were received with much enthusiasm in Mantua. One of these was the *Amarilli* mentioned by Vernon Lee.

It was not until the spring carnival of 1607 that Monteverdi performed his famous opera *Orfeo* which far surpassed in dramatic power and musical skill the earlier Florentine efforts. *Orfeo* definitely established opera as a new and vital musical form and launched it on its brilliant career. The immediate popularity of *Orfeo* was overwhelming. The Mantuans had long been partial to this legend. More than a century earlier, Angelo Poliziano had produced his celebrated *pastorale Orfeo*. As tribute to this poet, Andrea Mantegna in 1474 had included a picture of him in the frescos of the Camera dei Sposi in the Gonzaga palace. And now Monteverdi's *Orfeo* seemed to climax what had long been a cherished community tradition.

Of equal dramatic power was Monteverdi's second opera *Arianna*, commissioned by Duke Vincenzo for the wedding of his son and heir Francesco with Margarita di Savoia in 1608. Unfortunately all the music of this work has been lost, except for the well-known *Lament of Arianna* (English, *Ariadne*) referred to by Vernon Lee in her preface. This is a song of extraordinary emotional power, perhaps the fin-

est example of the new operatic style of expressive singing so well formulated in Caccini's important book, *Le Nuove Musiche*, a few years earlier.

In the annals of music history we rarely find such an alliance as that of Duke Vincenzo, so eager for lavish performances and continual new music, with Monteverdi, the greatest composer of his time. The walls of the Mantuan palace witnessed in this alliance one of the last brilliant flourishes of the Renaissance and the beginning of modern music. It is not surprising that to Vernon Lee, a lover of Italy and Mantua, and herself so gifted, there would be rich suggestion for a strain of early seventeenth-century song within those walls which still stand in an empty palace.



"COACHING" AN ILLUSTRATOR

THROUGH the kindness of Mr. Traviss Gill, the Library has acquired an extremely interesting letter in the autograph of Arthur Locker, for many years editor of the *London Graphic*. (He was the editor who, when *Tess of the D'Urbervilles* was being serialized in the *Graphic*, objected to the scene in which Angel Clare carried the three dairy-maids across the flooded lane, and made Hardy substitute a rickety wheel-barrow for Clare's sturdy arms!) The letter now at Colby was written by Locker to Robert Barnes concerning the illustrations which Barnes was to prepare for Thomas Hardy's novel, *The Mayor of Casterbridge*.

EDITORIAL DEPARTMENT.

THE GRAPHIC,

190, Strand, LONDON.

June 5th. 1885

Robert Barnes Esq.

Dear Sir,

I believe Mr. Cav. Thomas has written to you enclosing Mr. Hardy's letter about his story: "The Mayor of Casterbridge." He enclosed a

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list of all the real names of the fictitious places mentioned in the novel. I called on Mr. Hardy this afternoon, and he thought it would be advisable not to mention in Dorchester [the "Casterbridge" of the novel] that you had come for the purpose of illustrating his story, as people might be led to suppose that real personages were described in the tale, but I leave this to your judgment. He also recommended you to put up at the King's Arms [Hotel], as that is one of the hostelrys described [in the novel]. No doubt you will communicate direct with Mr. Hardy. He will be at 56 Great Russell St.[.] Bloomsbury[.] till Tuesday [June 9], but the Savile Club will always find him.

Yours faithfully

ARTHUR LOCKER
(Ed. *Graphic*)

Robert Barnes duly carried out his assignment and prepared twenty illustrations—one for each of the installments of *The Mayor* from January 2 to May 15, 1886. The letter just quoted shows that Barnes had six months in which to get his work ready for the magazine. According to Carroll A. Wilson's statement, these illustrations are "thought by some, because of their close attention to detail and expression, and their fidelity to the novel, to be the best of the Hardy serial illustrations." * They have apparently never been reprinted or reproduced, and it is unfortunate that few American readers of *The Mayor* are acquainted with these forceful and vivid illustrations. When Carroll Wilson set up the Hardy Centenary Exhibition for the Grolier Club, he chose, among the Barnes illustrations, the one showing the fight between Henchard and Farfrae in the granary loft—a picture that filled half of one of the large "folio"-size pages in the issue of the *Graphic* for April 24. Curiously enough, Robert Barnes was never called upon to provide illustrations for any of Hardy's future work, even when it was published by the *Graphic*.

* *A Descriptive Catalogue of the Grolier Club Centenary Exhibition 1940 of the Works of Thomas Hardy, O.M.* (Colby College Monograph No. 9), compiled by Carroll A. Wilson (LL.D., Colby, 1940), Waterville, Maine, 1940, page 26.



"FRATER, AVE ATQUE VALE"

TENNYSON once quoted these words from the Roman poet Catullus. (They mean "Hail, brother, and farewell." How shocked Tennyson would be, if he could know how few there now are who share his enthusiasm for Catullus as a poet or who possess any knowledge of the language of Catullus.) These words occurred to us when news came of the sudden death of one of our most recently acquired book-friends. Shortly before Christmas, 1953, the Library received from Mr. George A. Zabriskie more than a dozen books privately printed by him over a period of years for distribution among his friends. The last of such printings was an attractive edition of James B. Connolly's *Between Shipmates* (December, 1953).

This gift by Mr. Zabriskie made a most welcome addition to our growing file of Christmas Printings and gift books, and led us to write him in the spirit of "Hail, brother!" (Frater, ave!) as from one booklover to another. In December we little supposed that we would be so soon called upon to add the "atque vale."

On January 2, 1954, Mr. Zabriskie returned from a motor ride to his Florida home, "The Doldrums," at Orlando Beach. He complained of feeling tired after the ride, sat down in his chair, and within a few minutes was dead. "Frater, vale!"

This unexpected turn of events has made Mr. Zabriskie's first letter to us his last—a letter in which he said he was "glad to send" his books and that he thought "so highly of your college." In addition to the Connolly title, Mr. Zabriskie printed O. Henry's *A Ruler of Men*, and books dealing with John Brown, William Phips, Ponce de Leon, Perry's expedition of just a century ago to Japan, the Chesapeake affair, etc. One of Mr. Zabriskie's own compilations is *The Bon Vivant's Companion*. It contains a few lines that ought to be memorized by every motorist:

Roses are green,
 Violets are pink,
 Immediately after
 The thirteenth drink.

Mr. Zabriskie was invited to come and visit the college and see for himself what company his books are now keeping. This invitation he was never able to accept, but we are happy to think that his interest in fine books is still alive on Mayflower Hill and that he has helped to make it flourish.



TESS SINCE 'FORTY-ONE

THOMAS HARDY's famous novel, *Tess of the D'Urbervilles*, was first published in 1891. Fifty years later, the Colby College Library placed on exhibition fifty editions of the novel, together with other illustrative material, and published a descriptive catalogue entitled *The Jubilee of Tess*, listing all the editions of the famous work which had been published during the half-century.

This catalogue was equipped with pictures, most of them from photographs taken in the Hardy Country by the editor of this quarterly. Although no statement was made in the descriptive catalogue of 1941 as to the origin of these pictures, the fact is that they represented—to the photographer-and-editor, if to no one else—the failure of his scheme for an illustrated edition of the novel. He had begun his exploration of the scenes of the novel a dozen years before the semicentennial date, and had continued this exploration during subsequent visits to England. After three summers had been spent in this manner, the would-be illustrator of *Tess* was equipped with pictures of almost every spot mentioned by Hardy. The photographs were shortly thereafter submitted to Hardy's New

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York publisher, but he hardly wasted a glance upon them before rejecting the proposal of an illustrated edition of the novel. Like the "mighty merchant" in Emily Dickinson's poem who exclaimed about Brazil, the publisher

... twirled a button
Without a glance my way,
"But, madam, is there nothing else
That I can show to-day?"

As a result of the New York veto the pictures lay untouched at Colby until the anniversary date arrived, and then they were used as illustrations in *The Jubilee of Tess*. (Copies? Sorry! The booklet has been long out of print. That was more than a dozen years ago.)

On the very last day of the year 1953, there turned up at the door of the Colby Library an illustrated edition of *Tess*,—not from Hardy's New York publisher, but from London, from the publishing house of Macmillan & Company, Hardy's publishers in London since 1902. This new edition of the novel carries fifteen illustrations from photographs by Clive Holland. In looking at it the editor of this quarterly beheld, with startling exactness and even, at times, with identical choices, the very work he had proposed to the New York publisher more than twenty years ago. In many cases Clive Holland's photographs are better than those in the Colby catalogue, especially in the case of those few pictures which present interior scenes; but the editor flatters himself and his old camera by thinking that in some cases the Colby view is better than that presented in this most recent of all editions of *Tess of the D'Urbervilles*.

The arrival of this latest publication has served to invite a re-examination of the *Tess* shelf in the Colby Hardy Collection, with a view to noting its growth or expansion since the publication of the *Jubilee Catalogue*. It is clear that interest in *Tess* continues, not only in England and America, but in other lands as well. The record since the date of the fiftieth anniversary reads as follows:

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1941: New York, Modern Library edition.

1942: New York, a fragment of *Tess* reprinted in *Harper's Bazaar* for October, in commemoration of the fact that *Tess* had been serialized in that periodical when the novel made its first appearance in America.

1942: *Tess af D'Urberville*: Icelandic translation by Snaebjorn Jonsson; Reykjavik, Iceland.

1948: *Tess*: Norwegian translation by Margrethe Kjaer. Oslo, Norway: Mortensen.

1949: London, Macmillan, Library Edition.

1949: "Some Letters on Hardy's *Tess*," edited by Carl J. Weber, in the December issue of the *Journal of the Rutgers University Library*.

1950: London, Macmillan, reprint of the Library Edition.

1950: New York, Harpers; with introduction by Albert J. Guérard.

1950: Toronto, Canada: dramatic version by Hardy, with an introduction by Marguerite Roberts; Toronto University Press.

1951: New York, Random House, with introduction by Carl J. Weber; Modern Library College Editions.

1952: New York, Pocket Books Inc., Cardinal Edition.

1952: New York, Random House, with introduction by Carl J. Weber; Modern Library Edition.

1952: London, Macmillan & Co., reprint of Library Edition.

1953: London, Macmillan, Illustrated Edition, with fifteen illustrations from photographs by Clive Holland.

The novel is now sixty-three years old, and bids fair to have further life ahead of it.



RECENT ACQUISITIONS

THANKS to the kindness of Mr. Philo C. Calhoun, of Bridgeport, Connecticut, we have received a copy of Thoreau's *Walden*—the first edition, 1854. It arrives just in time to help us celebrate the centenary of this memorable publication. (In March Dr. Richard Cary addressed the Colby Library Associates on "*Walden After One Hundred Years*." We sincerely regret that we lack space for printing this address, for we feel sure that many of our readers would be glad to have it laid before their eyes.)

To Marian E. Hague (Mrs. William B. Hague, of Gorham, Maine) we are indebted for a nice crisp copy of the first edition of *The Alhambra*, by "the author of *The Sketch Book*" (Washington Irving, of course), Philadelphia, Carey & Lea, 1832; two volumes in the original boards.

From Professor Edward J. Colgan we have received a broadside copy of Edwin Markham's "The Man With the Hoe," autographed in 1929 by the author. Professor Colgan has also given the Library a copy of Lambert Bos's *Ellipses Graecae* (i.e., Greek Ellipses), Leipzig, J. C. Martin, 1713, in the preface of which the author boasts—as if it were something new—that he has arranged his examples in alphabetical order. Professor Bliss of our Classics Department informs us that through the Middle Ages and the early Renaissance, writers "never got farther than alphabetizing the initial letter or the first two letters," and the only predecessor recognized by Bos, in the use of true, full alphabetical order, is one Franciscus Sanctius, whoever he may be! This book on Greek Ellipses was once in the library of George Washington Keeley (1803-1878), who for many years (1829-1852) was Professor of Mathematics and Natural Philosophy in Waterville College.

From Mr. John W. S. Hammond, of Arlington, Massachusetts, we have received four further contributions to our growing shelf of the products of the Merrymount

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Press. This latest quartet covers D. B. Updike's work over a period of thirty-five years, from 1899 to 1934. If we can keep up the pace set during the recent growth of our Merrymount Press Collection, we shall be nicely equipped for observing the centenary of Updike's birth when 1960 arrives. Mr. Hammond has also sent us an inscribed and autographed, mint-condition copy of James B. Connolly's *Sonnie-Boy's People*. In the inscription Mr. Connolly expresses his own preference (among the stories contained in this book) for "Tim Riley's Touch."

Mr. John Frost, of New York City, has given us an interesting addition to our collection of Mainiana (*is there such a word? if not there ought to be! how else can one refer concisely to "books about Maine and books by Maine authors"?*). Mr. Frost's gift is a copy of *A Romance of New Meadows* by Emma Frances Harmon Raymond (Lewiston, Maine, 1900). The story deals with the legend that Captain Kidd once wintered in the New Meadows river and buried his booty, or some of it, in Maine.

CENTENARY OF A FAMOUS MAN

ON April 9 the Colby Library Associates recognized the one hundredth anniversary of the birth of a man who never lived. Dean Ernest C. Marriner addressed the Associates on "The Centennial Sherlock," for the weight of authority has it that Sherlock Holmes was born in 1854. Colby is one of the few colleges that have never been distinguished as the scene of a mystery story. Sherlock Holmes was doubtless so busy, when he came to the United States in 1914, that he had no time to visit Waterville. So far as we know, this college community had no German spies to attract him. But it had, and still has, a lot of people, Library Associates among them, who think they hear the sound of a hansom cab rumbling over the cobble-stones of Baker Street and hear a voice say, "Come, Watson, come! The game is afoot."



Thomas Hardy.

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